

**CULTIVATED ALBANIAN MUSIC FOR
FLUTE, TRENDS AND APPROACHES IN
CONTEMPORARY GLOBAL
INSTRUMENTAL MUSIC**



**Creative and
Performing Arts**

Keywords: Two-part form, Dual function, Variations, Overlay, and Postmodernism.

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Abstract

The work "Variations on a Folk Theme" by Feim Ibrahim, composed for flute and piano, is a representative piece of its historical context, remaining within the boundaries of Socialist Realism, Traditionalism, and Postmodernism, elements that we also find in the Rhapsody for Flute and Orchestra "Bjeshkëve të Larta (The High Peaks)" by Tish Daija. The Variations by F. Ibrahim for flute and piano are composed of free variations, although the theme and the first two Variations give the impression of decorative variations. This departure from earlier stylistic stereotypes suggests either a postmodern style, which emphasizes individual desires, or socialist realism, which focuses on shaping the figure of the "New Man". However, these technicalities do not contribute to the overall cohesion of the work, which succeeds in realizing the artistic figure and rationally processing the thematic material. Even in terms of harmony, the variations are free and do not adhere to the tonal structures typical of pre-20th-century variations. The Postmodernist and Minimalist elements in Rhapsody for Flute and Orchestra by Tish Daija are characterized by harmonic simplicity and the repetition of thematic materials. However, as a neoimpressionist, and on the basis of the title of the work "Bjeshkëve të Larta (The High Peaks)", there is a tendency toward harmonic tension, with chord overlays or altered chords, in bars (339--341) and (169--171), always within the narrative context of the piece. The presence of Socialist Realism in this work is noticeable in the exaltation of the Refrain theme during the passages in D minor and F minor, which somewhat surpass the boundaries typically allowed in the treatment of this theme within the Rhapsody. Additionally, this influence is evident in the simplicity of harmony and the construction of thematic material.

INTRODUCTION

Feim Ibrahim (1935–1997) was born in Gjirokastër and studied at the "State Conservatory," Tirana, in the composition class of Prof. TishDaija¹ (1962–1966). Later, he contributed as a Professor of Composition at the same conservatory and as its Deputy Director (1973–1977)². He was the Artistic Director of the "National Opera and Ballet" (1991–1992). In 1992³, he founded the "Albanian Musicians' Foundation," and in 1993, with the support of "The Albanian Musicians' Trust,"⁴ the first contemporary music festival, "Evenings of New Albanian Music," came to life. In 1995, he created the artistic society "Pentaton." For his contribution, Prof. Feim Ibrahim was awarded the title "People's Artist". His work covers a wide range of musical genres. His compositions for flute include solo and chamber pieces such as romances, scherzos, fantasies, suites, etc. However, his most significant composition for flute is "Variations on Folk Theme" for flute and piano. These variations were written in 1976 and performed the same year as the "May Decade." These variations, with their themes structured in two-part form, are based on both melody and harmony, drawing from the intonations of Albanian folk music. Tish Daija (1926–2003) was born in Shkodër and studied at the "P. I. Tchaikovsky Conservatory," Moscow,

¹ Ibrahim, V. (1999). *The lament of sound*. Tirana: Naim Frashëri Publishing House, p. 57.

² Ibid., p. 43.

³ Shupo, S. (2002). *Encyclopedia of Albanian music* (Vol. 1, p. 109). Tirana: ASMUS.

⁴ In 1991, in North Yorkshire, England, with the initiative of J. Emerson, "The Albanian Musicians' Trust" was founded, a foundation aimed at supporting Albanian musicians.

in the class of Prof. Vladimir Fere (1950–1956). He served as Artistic Director of the “Ensemble of Folk Songs and Dances,” Tirana (1962–1980), and contributed as Professor of Composition at the “State Conservatory” in Tirana. In 1999, he became a member of the Academy of Sciences of Albania, and in 2000, he became a member of the Academy of Sciences and Arts of Kosovo⁵. For his contributions, he was also awarded the title “People’s Artist”. His compositions embrace all musical genres: symphonic, vocal, instrumental works, as well as songs and folk dances. His Rhapsody “Bjeshkëve të Larta” (High Mountains) for flute and orchestra was written in 1980 and performed at the “May Concerts” a year later⁶ by Gjovalin Shestani, the most renowned flutist of his time, who was a pioneer of flute solo performance in Albania. Rhapsody for Flute and Orchestra by Tish Daija, structured in a Rondo–Sonata form, aligns with the Rhapsody genre through the use of intertwined thematic materials as episodes with the refrain. The title itself makes it clear that the themes are deeply rooted in the folk music of northern Albania.

METHODOLOGY

The methodology used is closely tied to the nature of this study: the method of analyzing theoretical sources by various authors (Diether de la Motte, William E. Caplin), research-scientific methods, etc., studies of previous works and articles by different authors. Historical-comparative analysis of reference materials.

F. IBRAHIMI – VARIATIONS ON A FOLK THEME

The theme is built in binary form with Introduction and Cadenza, consisting of two periods. The second repeats the first melodically but an octave higher in the solo part. Harmonic development is established in the first four bars of the introduction, where the rhythmic-harmonic texture contains the scheme t9 (tonic nonachord) – s11 (subdominant undecachord), a pedal scheme over which the theme develops.

Example 1

Variations on an Albanian Folk Tune
Variacione mbi një Temë Popullore

Feim Ibrahim
b.1935

⁵ Shupo, S. (2002). Encyclopedia of Albanian music (Vol. 1, p. 46). Tirana: ASMUS.

⁶ The Newspaper Drita. (1981, May 24). p. 13.

The theme is an original creation, entirely grounded in our folk intonations, both melodically and harmonically. Melodically, the thematic cell⁷ moves through intervals characteristic of northern Albanian songs — a minor second followed by a perfect fifth — culminating in a Harmonically, bifunctionality has been chosen, a feature characteristic of northern Albanian songs. The theme is constructed in binary form, with the reprise identical to the first period. However, in the second period, the phrases are asymmetrical: the first consists of five measures, whereas the second extends to seven, where the cadential cell is repeated twice. Harmonically, the second phrase introduces the altered major subdominant alongside the minor. This harmonic turn, together with the repeated cadential material — appearing two or even three times — is frequently encountered in northern Albanian melos, serving to reinforce the closure of the musical idea (as in “O kce moj çike,” “Hajredin Pasha,”⁸ etc.).

The reprise can be considered dynamic for two reasons: the solo part moves an octave higher, and the accompanying material shifts into a syncopated texture, although with the same harmony as that of the first period.

The bifunctional harmony, modeled after northern Albanian folk melodies, lends the theme a distinctly pastoral character. Specifically, in the very first two bars, we observe the superimposition of the e minor tonic (A–E–C) with the e minor dominant, without the third (E–H–E). This superimposition is immediately followed, still within the first bar, by a subdominant seventh chord without the third (D–A–C), overlapping with the third degree, C major (C–E–G). In the second bar, the subdominant seventh chord appears in full (D–F–A–C–D). Moreover, this harmonic scheme accompanies the entire period, except at the beginning of the second phrase, where the major subdominant emerges. The presence of the subdominant is so strongly felt that the note D appears in the bass, in the pedal chord over which the cadence is played, and it also resonates with the tonic at the close of the cadence.

Example 2

The last two bars of the theme further reinforce the use of the natural minor through the solo’s motion (G–A–A) from the natural seventh degree to the tonic, a minor.

⁷ Rossen, C. (1972). *The classical style: Haydn, Mozart, Beethoven*. Norton.

⁸ De la Motte, D. (2000). *Harmony* (S. Shupo, Trans.). ASMUS. (Original work published 1995).

VARIATION I, in the manner of ornamental variations, rests on the theme in triplets, preserving both its harmony and the number of bars. The first period, consisting of 12 bars (5+7), extends from the bars (33–44), whereas the second period presents a single octave higher in the bars (45–56). The accompaniment is altered; shifting to chordal support that remains harmonically identical to the theme's setting but articulated on the first and third eighth-notes of each bar. Harmonically, the focus continues to alternate between the minor tonic, a minor, and the subdominant — sometimes minor, sometimes major — within the natural minor, as discussed in the theme. The rhythmic texture, however, lends the music a more dance-like character, contrasting with the pastoral quality of the original theme. The tempo remains *Moderato*, without significant contrast, as if to reaffirm the theme⁹.

Example 3

VARIATION II takes the form of a canon—a dialog—between the right hand of the piano accompaniment and the solo part, offset by the span of one bar. Meanwhile, the left hand of the accompaniment essentially remains as in the first period of the theme, with only minor alterations. The right hand moves in octaves, bearing the primary harmonic weight through complementary six-four chords within these octaves, where the predominance of the major subdominant is particularly striking, whereas the minor subdominant is absent altogether. This canonic interplay, combined with the major subdominant, imparts greater brightness and a pastoral color to the variation, which is still minor. The tempo remains *Moderato*, with the larger contrast reserved for the following variation.¹⁰

⁹ Sokoli, R. (1965). *Albanian musical folklore: Morphology*. Institute of Folklore.

¹⁰ Lara, K., Harapi, T., & Papparisto, A. (n.d.). *Analysis of musical works*. Textbook Publishing House.

Example 4

VARIATION II
57 Moderato

63 poco rit.

VARIATION III presents a polyphonic treatment of the theme, resembling a brief fugue in Adagio, introduced by two bars. This variation also provides the point of departure from ornamental varieties, leading to freer varieties. It is set in d minor, where the theme appears in augmentation in the solo part and is subsequently echoed in the left hand¹¹.

Example 5

VARIATION III
69 Adagio

p cantabile

p L.H.

This variation takes the form of a binary structure with a reprise. The first section is a free development of the theme in a question–answer style, spanning 12 bars (70–82). A brief connecting passage (83–85) prepares the 7-bar reprise (86–92), which corresponds to the second phase of the theme but is presented in augmentation.

¹¹ Hysi, F. (2006). 10 lectures on musical forms. Textbook Publishing House.

Example 6

VARIATION IV opens in e minor. The last bar of the previous section (93), with a fermata on d minor, serves as the lowered seventh degree of the E natural minor, thereby preparing the modulation. The effect of surprise on this variation is reinforced by the *Animato* tempo in 7/8. The four-bar introduction (94–97) creates the atmosphere of a vigorous dance, leading directly into the theme, now set within the contour of 7/8. It unfolds over 12 bars (98–108), followed by a two-bar cadential extension (108–110), where the major subdominant with the sixth in the bass is introduced. This also acts as a linking passage, preparing the re-entry of the theme in the accompaniment, identical to its presentation in the solo part together with the cadential extension.¹²

Example 7

¹² Caplin, E. W. (1998). *Classical form: A theory of formal functions for the instrumental music of Haydn, Mozart, and Beethoven*. Oxford University Press.

VARIATION V takes the form of a solo flute cadenza, an almost indispensable component in many sets of instrumental variations. Here, the full range of the flute technique is employed in the service of thematic development. Throughout cadential passage, the two principal cells of the theme remain clearly recognizable. Because of its inherently individual character, this variation may be freely recreated by the performer while always remaining rooted in the main theme.

Example 8

VARIATION VI like the theme opens with a four-bar introduction (163–166) that prepares the solo entry. The solo part is based on the first cell of the theme: beginning in g minor in the first phrase (167–171), modulating to a minor in the second, and closing in d minor (a72–181). The variation is structured in binary form, with two periods repeated without alteration, followed by a closing coda that ends in g minor (182–187).¹³

Example 9

¹³ Rossen, Charles, “The Classical Style: Haydn, Mozart, Beethoven “(New York: Norton, 1972).

In the coda, the theme appears in augmentation in the alto voice: F–G–G–G–D–D–C. The rhythmic texture of the four-bar introduction accompanies the entire sixth variation, supporting both the solo melody and the harmonic line of the accompaniment, thereby creating a joyful, playful atmosphere. Harmonically, the use of parallel octaves and fifths in accompaniment proves to be an effective means of shaping this festive character. The modulation from g minor to a minor is already prepared in bar 189. Parallel fifths, often found in the pedal points of our folk music, are here used to great effect.¹⁴

Example 10

VARIATION VII, like the sixth, opens with a four-bar introduction (188–191) that establishes both the march rhythm and the harmonic framework, characterized by a minor chord without the third, combined with a major sixth. These chords create a heroic, martial character. The march that follows in the solo part is derived from the thematic material, reshaped within the contours and rhythm of 2/4, with dotted eighths and sixteenths typical of partisan songs. The first period closes with a cadence on the major subdominant, preparing the modulation toward the sharp minor, the dominant.

Example 11

¹⁴ Çefa, S. (1972). *Harmony* (Adapted). Higher Institute of Arts, Music Department.
Çefa, S. (1977). *Harmony* (Textbook Publishing House, Reprint).

Modulation from the c-sharp minor to the f-sharp minor is achieved through thematic material drawn from the theme itself. As in the earlier variations, the musical idea is brought close to a seven-bar coda (212–218) on the basis of material from the theme’s first phrase and supported by the recurring harmonic pattern T–S–T–S–T¹⁵.

Example 12

VARIATION VIII, the Finale, is the most complete of the set in terms of form, expression, and harmonic richness. It is written in binary form with contrasting sections (A–B), followed by a closing coda¹⁶.

Section A begins with a first period in which the opening phrase, in a minor, is built on the theme’s first cell (219–222), whereas the second phrase draws on the cadential cell of the theme (223–229). The second period consists of two phrases derived from the theme’s second cell. With its *Vivace* tempo in 2/4, set in the flute’s brightest register and articulated with double staccato, this variation takes on a festive, joyful, and optimistic character. Harmonically, it continues the familiar tonic–major subdominant–tonic scheme.

Example 13

¹⁵ De la Motte, D. (2000). *Harmony* (S. Shupo, Trans.). ASMUS. (Original work published 1995).

¹⁶ Caplin, E. W. (1998). *Classical form: A theory of formal functions for the instrumental music of Haydn, Mozart, and Beethoven*. Oxford University Press.

Section B is likewise based on the theme, but here, the texture is defined by exchanges between the accompaniment, set in a chordal harmonic–rhythmic style, and the solo line, which answers in double staccato. These nonantagonistic exchanges occur four times before converging in the final three bars, preparing the coda. Harmonically, this section remains consistent with the theme’s harmonization.

Example 14

The CODA of the eighth variation essentially functions as a representation of all the variations. The full theme reappears here, as at the beginning, in its first period. This time, however, it is presented at a faster tempo, with a more resolute texture, while harmonically, it remains unchanged. In bar 286 of the Coda, a Codetta appears, serving to bring musical thought to a definitive close.

Example 15

Unlike earlier harmonization, instead of a plagal turn, cadence is realized in full: t–s–d–t.¹⁷

¹⁷ De la Motte, D. (2000). *Harmony* (S. Shupo, Trans.). ASMUS. (Original work published 1995).

T. DAIJA – RHAPSODY “THE HIGH MOUNTAINS”

From the title, it is evident that the themes of the Rhapsody are rooted in the intonations of northern Albanian folk music. Indeed, the opening of the Rhapsody resembles a true Sonata Rondo, with an Introduction in the form of a period built on highly individualized thematic material, where the second phrase will later reappear in the refrain, specifically in the second phrase of the Principal Part (or refrain). In the Introduction theme, the initial eight-bar cell, bars (1–8), unfolds in the chordal sonorities of G major over a tonic pedal, cadencing on the tonic with a plagal turn (T–S–T) bars (6–8). The second phrase bars (9–11) begin in the same manner as the first three bars (3–5) but develop into the second thematic cell¹⁸ through ascending syncopations from the prime to the third of g minor, thereby firmly establishing the principal tonality in which the entire Rhapsody will unfold. The juxtaposition within the contours of the Introduction theme of G major and g minor creates an almost epic atmosphere and effectively prepares the three concluding bars of connecting chords in D major (the three concluding bars), which introduce the Principal Part. Harmonically, the Introduction remains within simple patterns: T–S–T (first phrase) and T–D minor–D, second phrase bars (1–19).

Example 16

Rapsodi
for flute & piano

Tish Daija

Moderato ♩ = c 84

Pianoforte *mf*

10 *rit.* *mf*

The Principal Part is built in ternary form (a–b–a1). The first section “a” bars (20–51) takes the shape of a binary structure with two periods, both of which are repeated identically in melody and harmony. The only difference is that the solo part in bars (36–51) is played an octave higher than that in bars (20–40).

¹⁸ Caplin, E. W. (1998). *Classical form: A theory of formal functions for the instrumental music of Haydn, Mozart, and Beethoven*. Oxford University Press.

Example 17

Musical score for Example 17, showing two systems of music. The first system (bars 20-30) features a vocal line and piano accompaniment, both marked "A tempo (ma con alcuna licenza)". The second system (bars 31-40) continues the piece with dynamic markings of *mf* and *mp*.

The thematic cell of the Principal Part is based on the song “The Wing’s Peak” (“Maja Krahut”) from Malësia e Madhe. These songs typically have a limited range and focus on closely related tones—such as the prime, the second, and the seventh degree—creating a meditative, lyrical–pastoral atmosphere, bars (52–58)¹⁹

Example 18

Musical score for Example 18, showing two systems of music. The first system (bars 52-58) features a vocal line and piano accompaniment, with markings for "poco accel.", "rall.", and "A tempo". The second system (bars 59-66) continues the piece with dynamic markings of *ppp con sordino*, *ppp*, *mf senza sordino*, and *f*.

The middle section “b” of the Principal Part bars (52–58) features a frullato derived from the themes of northern Albanian shepherd flute melodies. While pastoral in character, it introduces freshness and a joyful emotional quality through its placement in the major subdominant of g minor, C major. The harmony thus created is a superimposition of C major with g minor (T–D), which resolves in g minor and leads into Reprise “a1” of the Principal Part. This Reprise continues in g minor, with the major subdominant remaining constantly present in the harmonic accompaniment. The Reprise “a1” of the Principal Part concludes with a cadence in the solo part in D major (the Dominant), supported by the presence of the major subdominant, which affects the modulation to D major bars (76–86).

¹⁹ Sokoli, R. (1965). Albanian musical folklore: Morphology. Institute of Folklore.

Example 19

The image shows two systems of musical notation. The first system, starting at bar 78, consists of a treble clef staff with a melody featuring several trills (tr) and a piano accompaniment with chords and a bass line. The second system, starting at bar 84, includes markings such as 'ad lib.', 'veloce', 'mf', and 'segue'.

At bar (87), the first episode begins, developing in the dominance of the G major, where the natural C forms the seventh chord, a hallmark of the harmonization of northern themes. The clash between C major and D major, the dotted melodic line, and the reinforcement of D major in the final six bars of the Episode, serving as the double dominant of G major at its close—creates a pastoral atmosphere enriched by sudden impressions that evoke the boundless images of mountains, valleys, and highlands. This Episode serves as the Secondary Part of the Rondo-Sonata²⁰, which continues afterward with the second Refrain in c minor, now accompanied by the superposition of the tonic with the major subdominant bars (87–105).

Example 20

The image shows two systems of musical notation. The first system, starting at bar 87, is marked 'Moderato a piacere e un poco più mosso' and 'mp'. The second system, starting at bar 96, is marked 'accel...' and 'tr'.

²⁰ Caplin, E. W. (1998). *Classical form: A theory of formal functions for the instrumental music of Haydn, Mozart, and Beethoven*. Oxford University Press.

At this point, the development begins with the principal part being subdominant (g minor). The thematic material of the Refrain corresponds exactly to that of the Principal Part in its first appearance in the Exposure, in bars (105–110).

Example 21

Following the major second appearance of the Refrain, symbolizing the sublimity of our highlands, a connecting passage emerges in G major, built on an extended pedal on the note G, preparing the second episode of the Rondo-Sonata²¹ in harmonic C minor. This connecting passage is thematically based on the material of the First Episode, but now in G major, bars (123–143).

Example 22

²¹ Caplin, E. W. (1998). *Classical form: A theory of formal functions for the instrumental music of Haydn, Mozart, and Beethoven*. Oxford University Press.

The second episode is based on a northern pastoral melody that also has a distinctly dance-like quality, generating a highly animated and vibrant atmosphere. This effect is heightened by the entrance of the Theme in continuous sixteenth notes, an octave higher in the solo part, supported by a dominant pedal, bars (144–151).

Example 23

The transitional passage that follows, preparing the third appearance of the Refrain, unfolds in harmonic f minor over a pedal on the fourth degree in the bass. It closes with a dominant seventh chord featuring a lowered fifth in C minor, which serves as the tonality of this Refrain, bars (157–171).²²

Example 24

²² Hysi, F. (2006). 10 lectures on musical forms. Textbook Publishing House.

In all instances, the recurrence of the Refrain in c minor remains identical in terms of the melodic contour, orchestral color, and harmonic structure.

After the third appearance of the Refrain, at bar 189, a transitional passage emerges in c minor. Melodically, it unfolds in the major subdominant (F major), harmonically supported by passing chords on the seventh degree of the natural minor, later inflected toward the harmonic minor, and superimposed with the major subdominant. This transitional section is thematically highly individualized, creating a sense of surprise and mystery evocative of the major northern highlands, bars (189–201).

Example 25

The image displays two systems of musical notation. The first system, starting at bar 189, shows a piano part with a melodic line in the right hand and a bass line in the left hand. The tempo markings are 'poco accel.' and 'A tempo'. The second system, starting at bar 193, shows a piano part with a melodic line in the right hand and a bass line in the left hand. The tempo markings are 'rall.' and 'p'.

The third episode emerged unexpectedly after the transition,²³ in the pentatonic mode²⁴ (D, E, G, A, B), and was built on a pastoral theme derived from southern flute melodies. Harmonically, the tremolo superimposition of G major and e minor, combined with the solo part, creates a distinctly pastoral character reminiscent of the grazing pastures of the southern highlands, bars (202–210).

²³ Çefa, S. (1977). *Harmony* (Textbook Publishing House, Reprint).

²⁴ Tole, S. V. (1999). *Musical folklore: Albanian polyphony*. Tirana: SHBLU.

Example 26

The image shows a musical score for Example 26. It consists of three staves. The top staff is a single melodic line starting at bar 202, marked 'Allegro moderato' and 'mf'. It features a triplet of eighth notes followed by a sixteenth-note run. The middle and bottom staves are piano accompaniment, marked 'Allegro moderato', 'sotto voce', and 'ppp con sordino'. The piano part consists of chords and a bass line, primarily in G major and e minor.

The solo part then re-appears an octave higher, unchanged melodically and supported by the same harmonic framework, moving in continuous sixteenth notes through the chordal sonorities of G major and e minor. The passage cadences in G major, thereby preparing Reprise, which brings back the Introduction theme exactly as at the opening of the Rhapsody, bars (255–281).

Example 27

The image shows a musical score for Example 27. It consists of three systems of staves. The first system shows a melodic line starting at bar 255, marked 'rit.'. The second system shows a piano accompaniment starting at bar 263, marked 'Moderato' and 'mf'. The third system shows a melodic line starting at bar 273, marked 'rit.' and 'A tempo (ma con alcuna licenza)', and a piano accompaniment starting at bar 283, marked 'A tempo (ma con alcuna licenza)' and 'mp'. The score is in G major and e minor.

As noted earlier, in the Reprise of the Rondo-Sonata, bar (263), the Introduction and the Principal Part are repeated exactly as in the Exposure, with the Principal Part simultaneously constituting the fourth appearance of the refrain. The second episode, in c minor, bars (314–341), after a brief sequential development, prepares the final statement of the refrain in F minor, which now assumes the role of the concluding Coda, bars (237–343).

The fifth appearance of the Refrain is identical—melodically, orchestrally, harmonically, and rhythmically—but transposed a fourth higher (from C to F). This elevation reinforces the epic-dramatic and pastoral character of the work as a whole, bars (337–345).

Example 28



CONCLUSIONS

In conclusion, F. Ibrahim’s Variations for Flute represent highly accomplished work of art—profoundly national in character and, one might say, “speaking Albanian.” Harmonically, they offer a precise example of how folk material can be harmonized and transformed into well-defined musical situations and characters, particularly in the handling and development of source themes.

In the same spirit, Tish Daija’s *Rhapsody for Flute*, “*Bjeshkëve të Larta*” (High Mountains), is a traditionalist creation in which elements of Neo-Impressionism, Postmodernism, and Socialist Realism²⁵ are intertwined. A common feature of both works is their reliance on themes drawn from northern Albanian folk songs. From a harmonic perspective, the structures of these songs are respected: the use of the harmonic minor, the tendency of the second period to remain open and end on the dominant, and the consistent presence of the major subdominant, all of which are characteristic of northern folk tonalities. Likewise, the rational incorporation of the pentatonic theme in the third episode reflects the conscious use of southern folk elements. Similarly, the thoughtful use of the pentatonic theme in the third episode demonstrates a deliberate integration of southern folk intonations. Although the formal model of the Rondo-Sonata is not strictly observed, particularly in terms of tonal planning, its programmatic character, in which this Rhapsody clearly belongs, fully justifies every compositional choice.

Through its full reliance on Albanian folk intonations, northern alike and southern alike, the piece reflects a distinctly national character.

²⁵ Lara, K., Harapi, T., &Paparisto, A. (n.d.). Analysis of musical works. Textbook Publishing House. Brahimi. R.(1981). Arts and their development in RPSSH, Publishing House “8 Nëntori”.

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